To
Mr. Romaine P. Graham.

ROSES DE BOHÊME

Valse Brillante

BY

H. KOWALSKI,

Arranged for

FOUR HANDS

BY

CHAS. WELS.

12

NEW YORK
C.H. DITSON & Co. 867 BROADWAY
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St Louis, J.L. Peters Savannah, Ludden & Bates.
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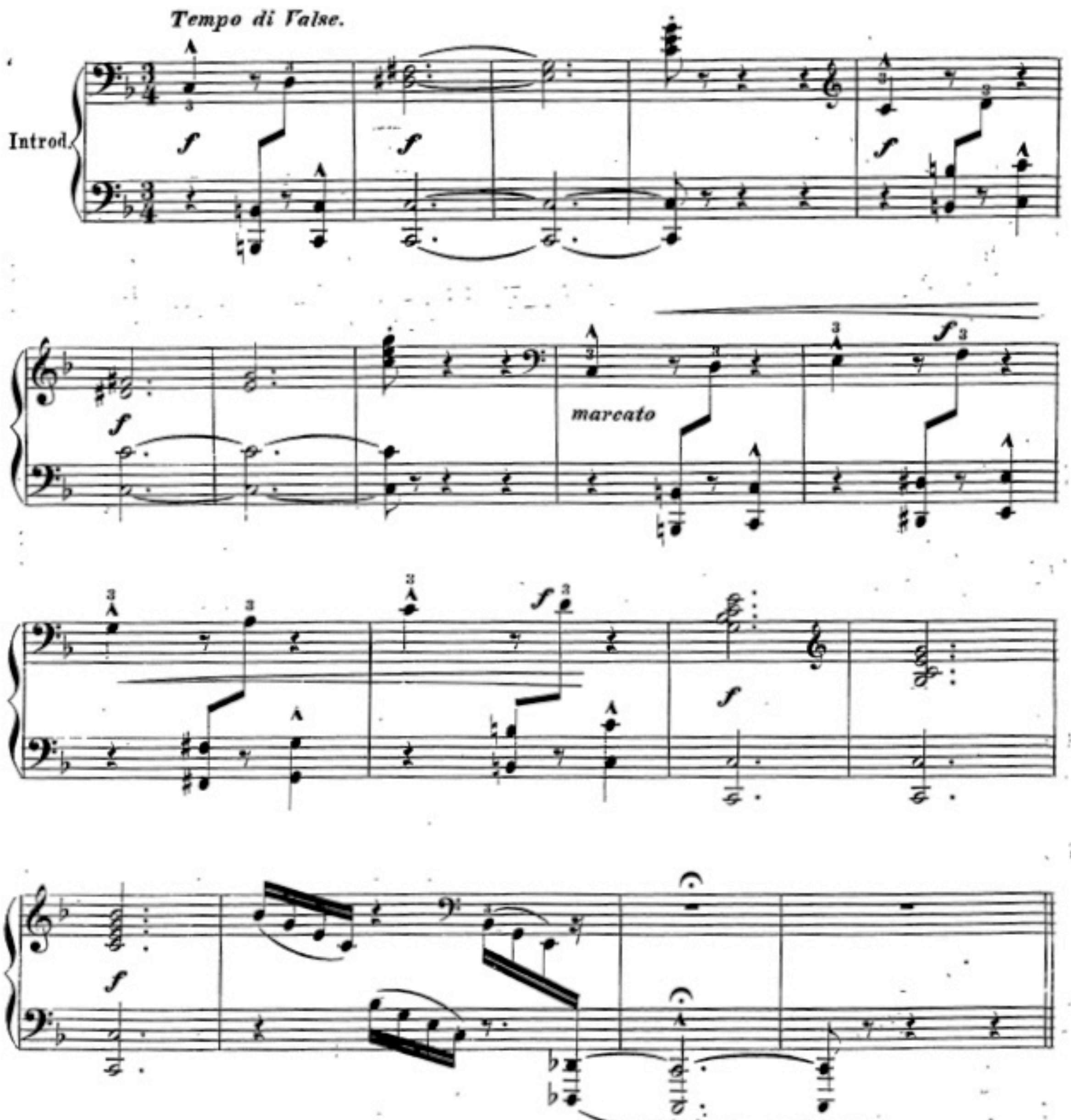
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SECONDO.
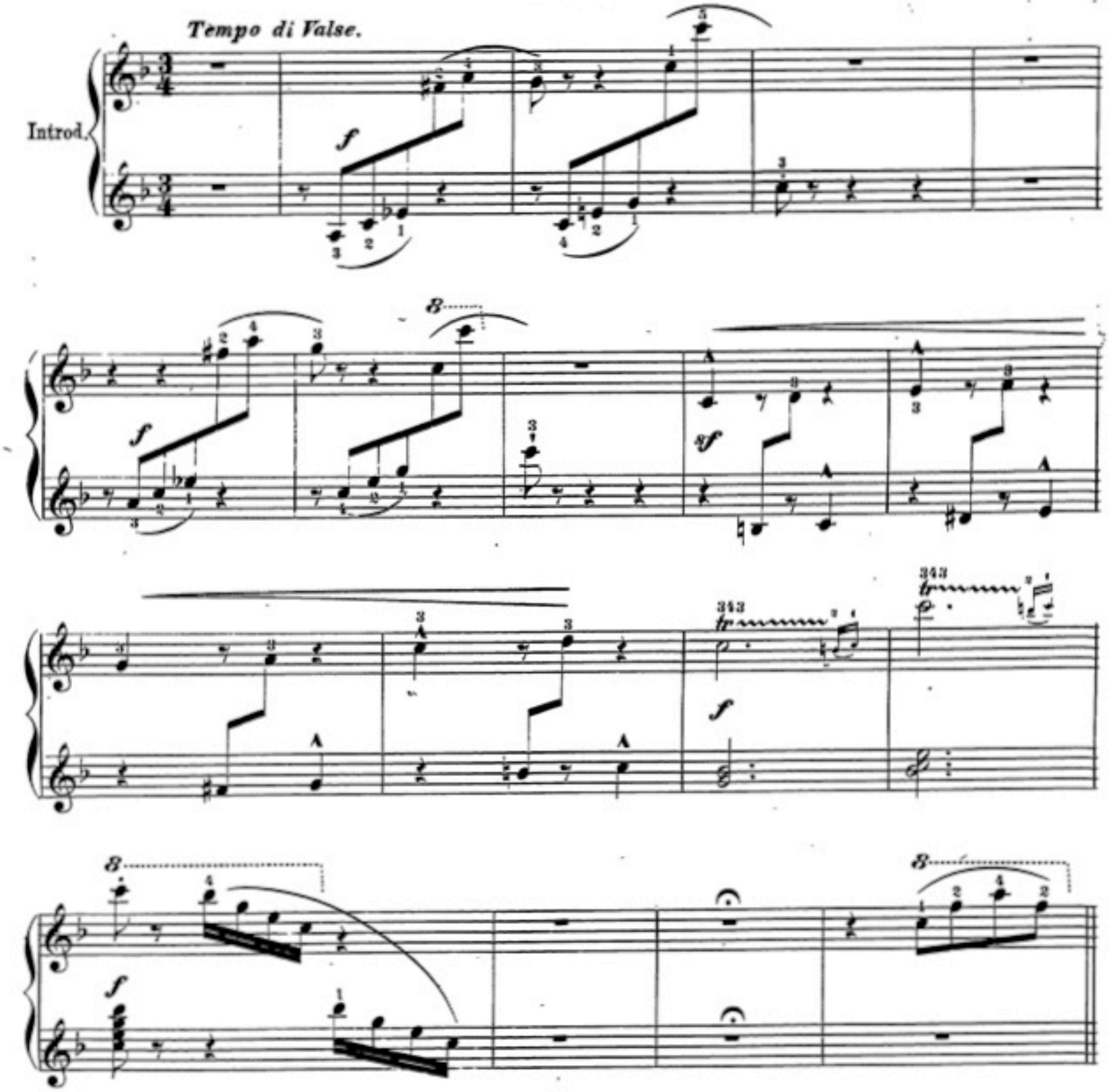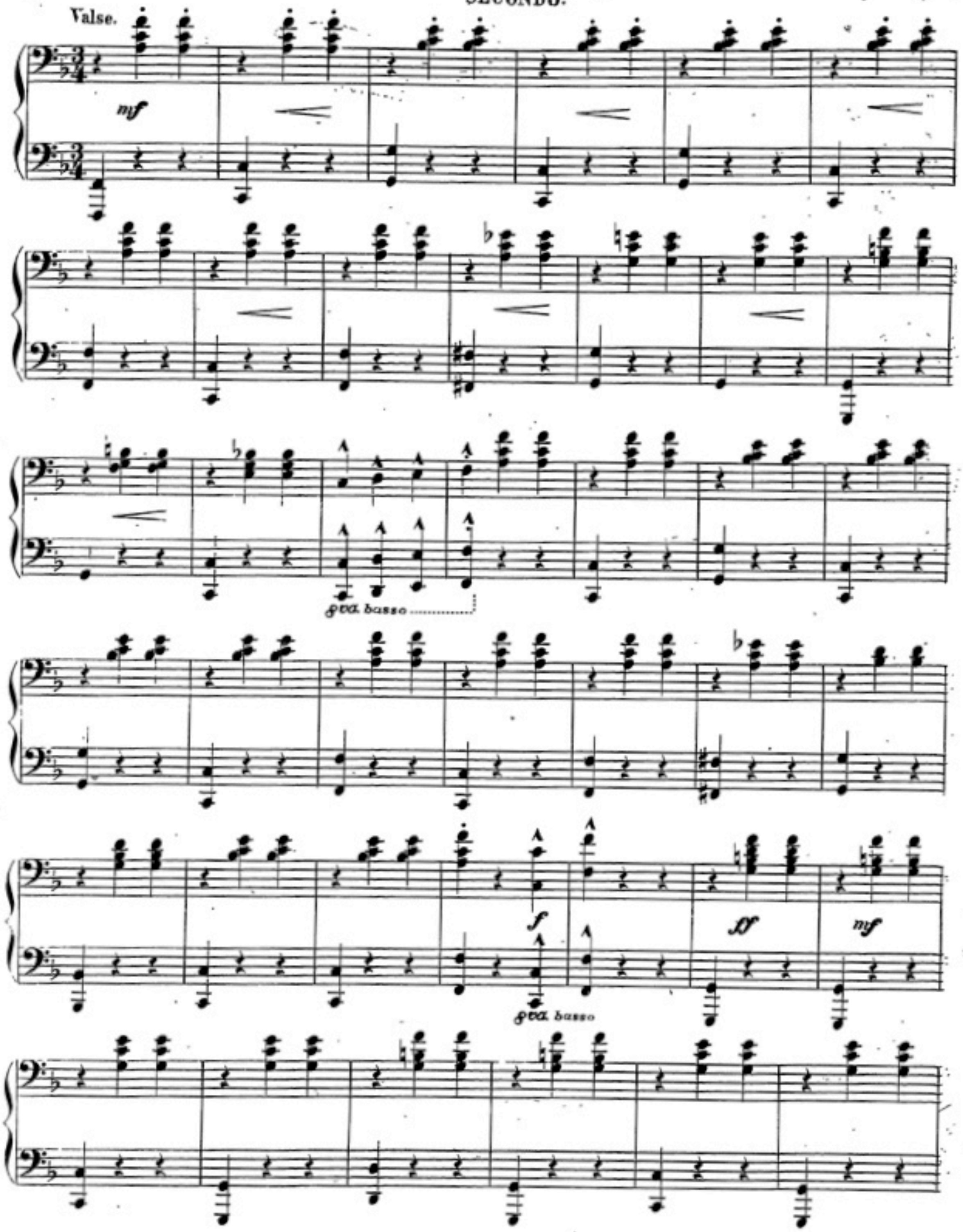


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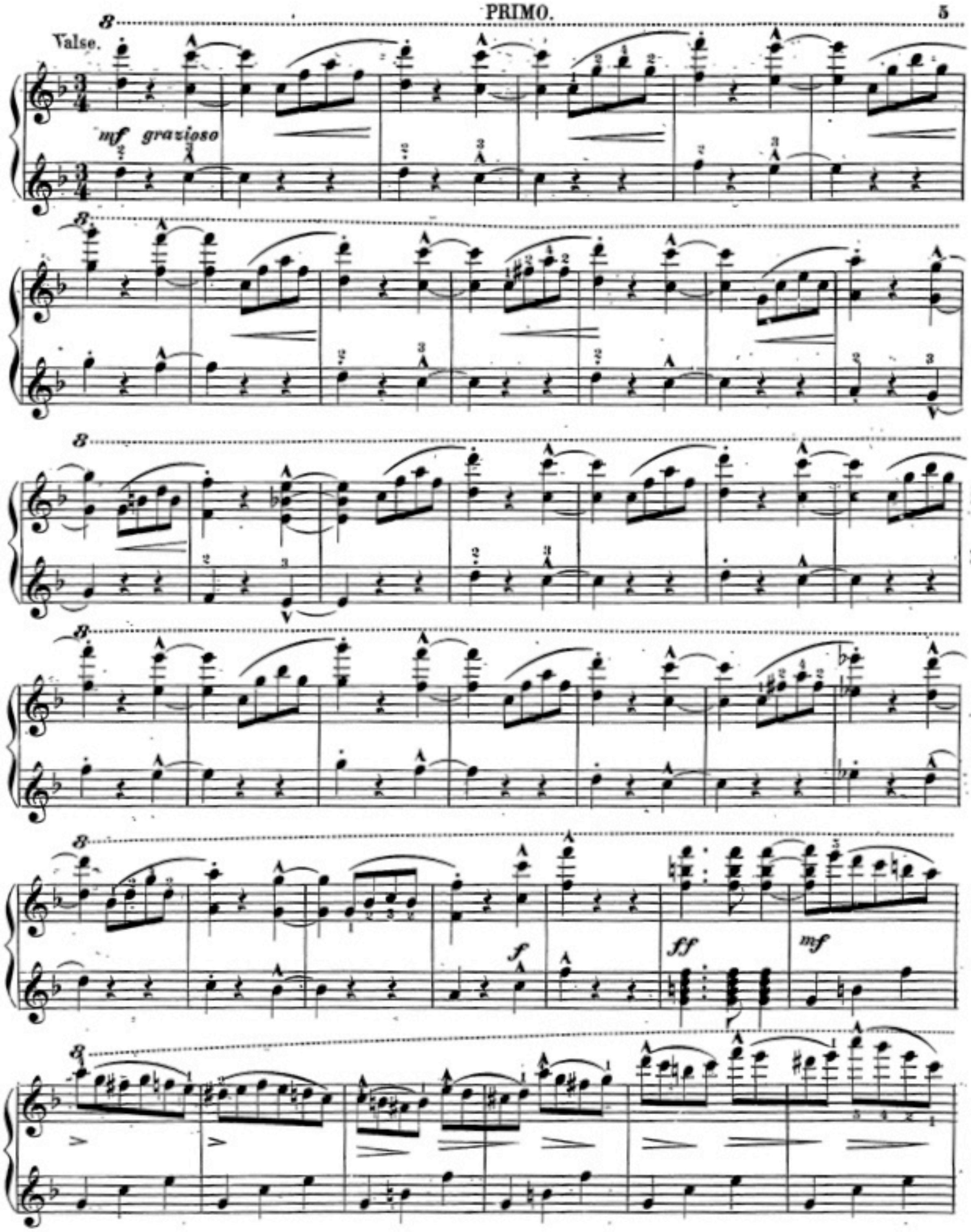
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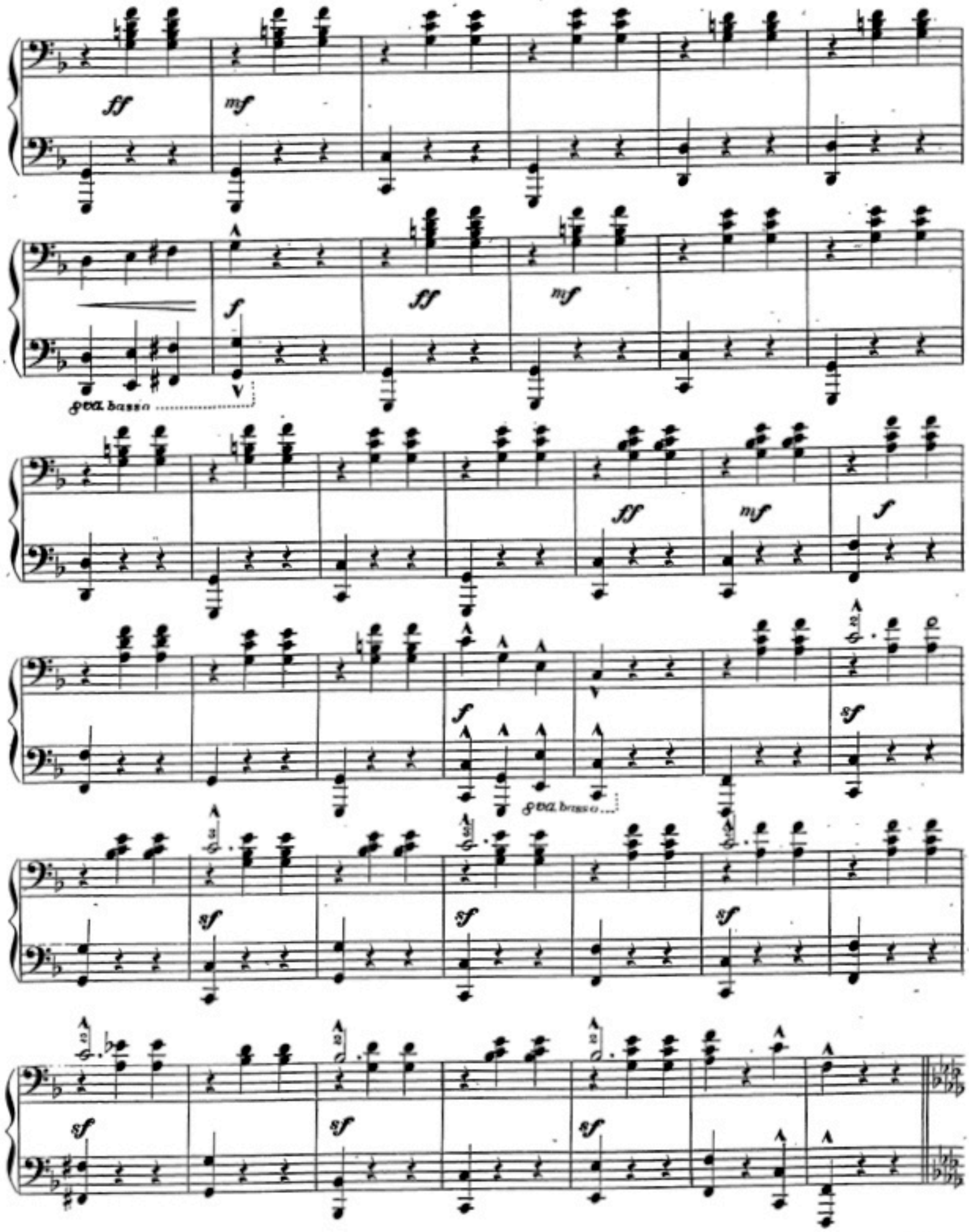
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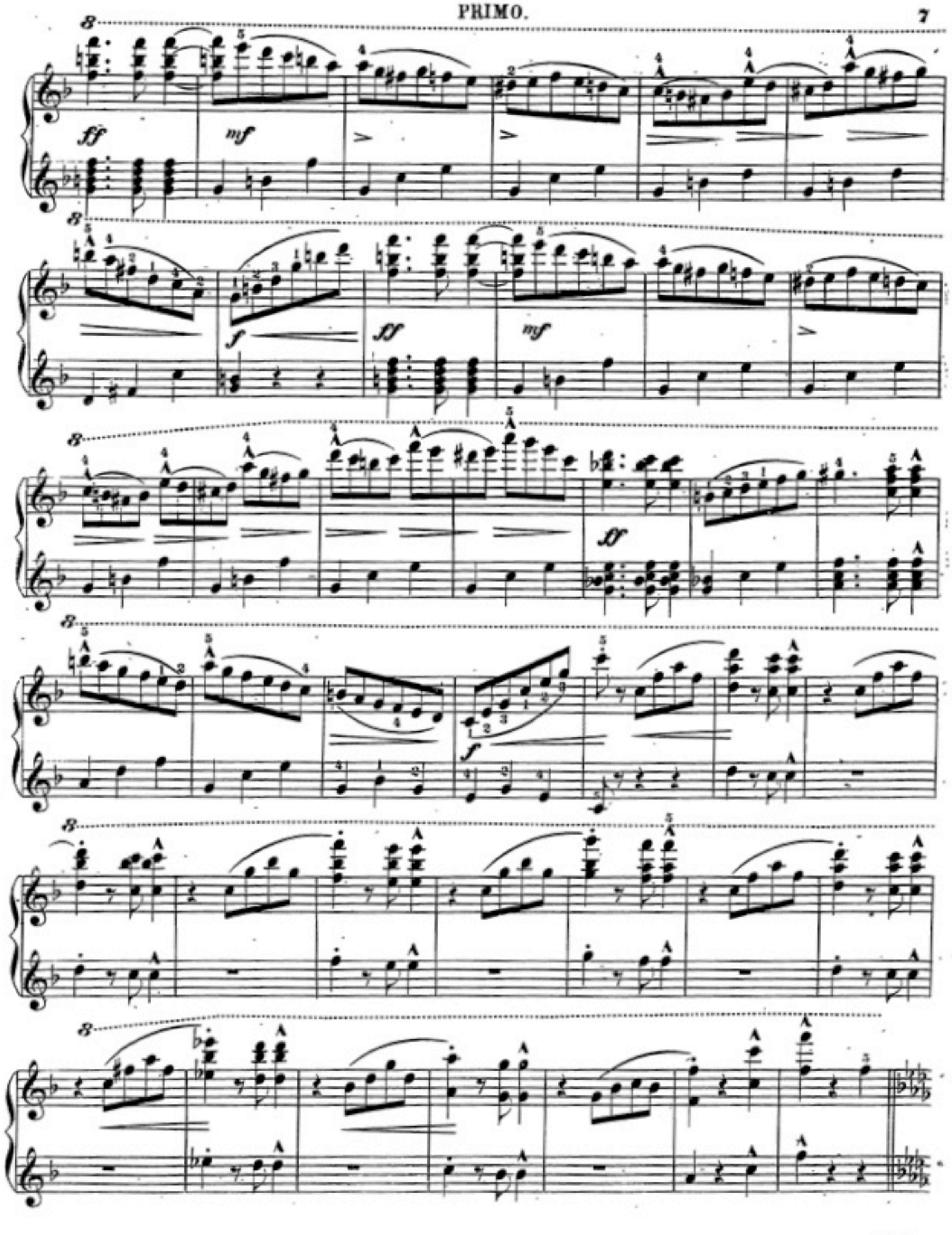
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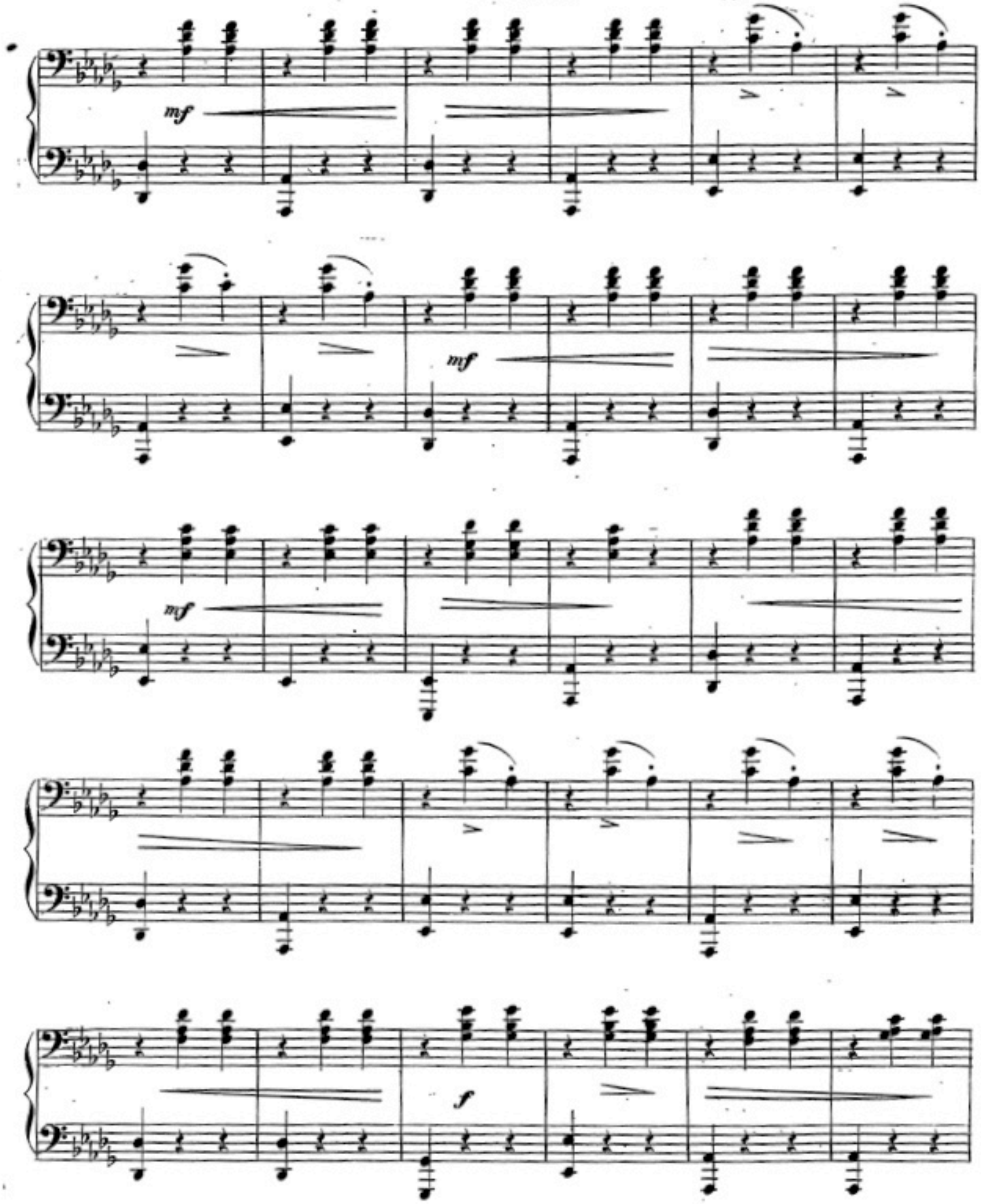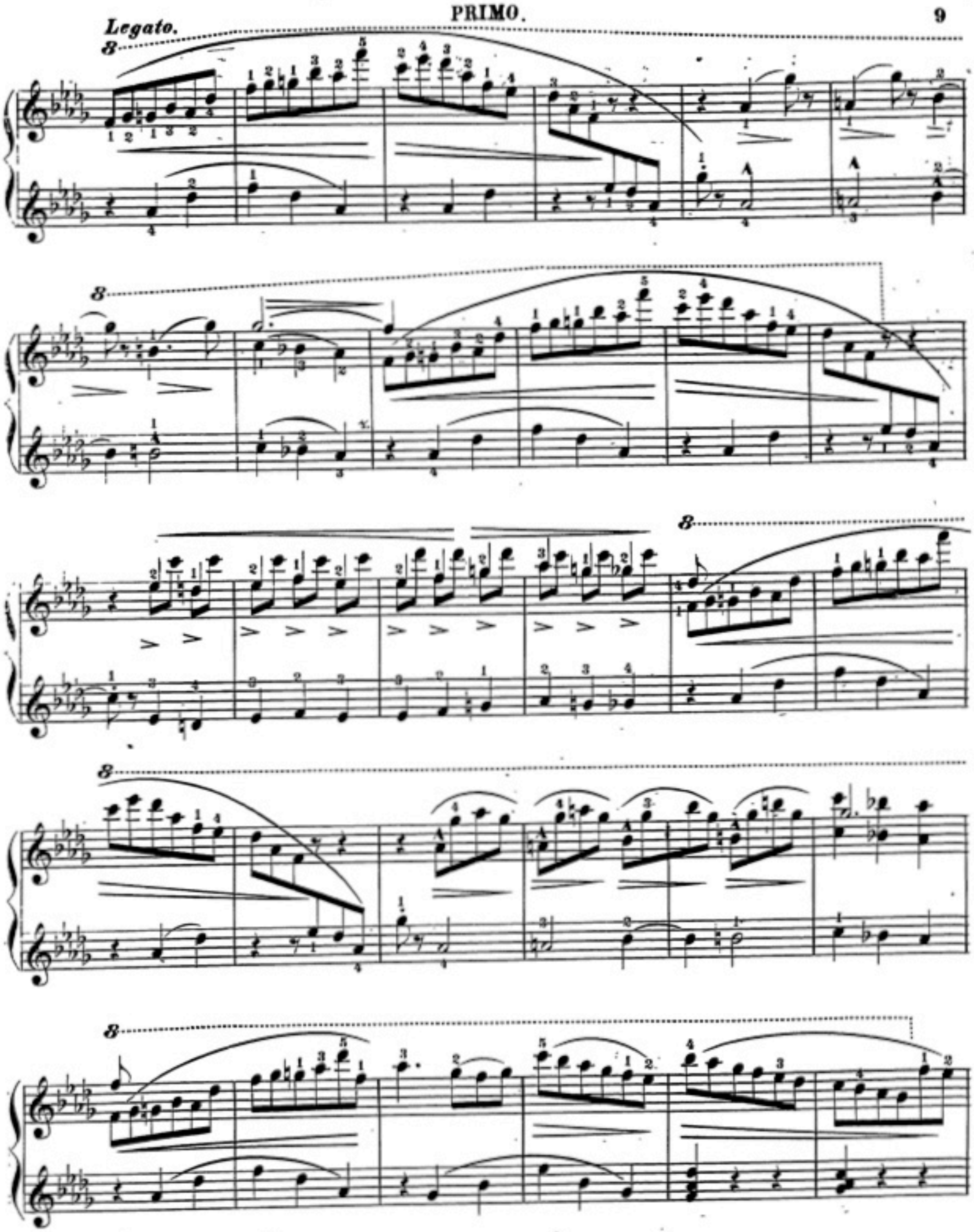



Valse.
mf
8va basso
f
ff
mf
8va basso
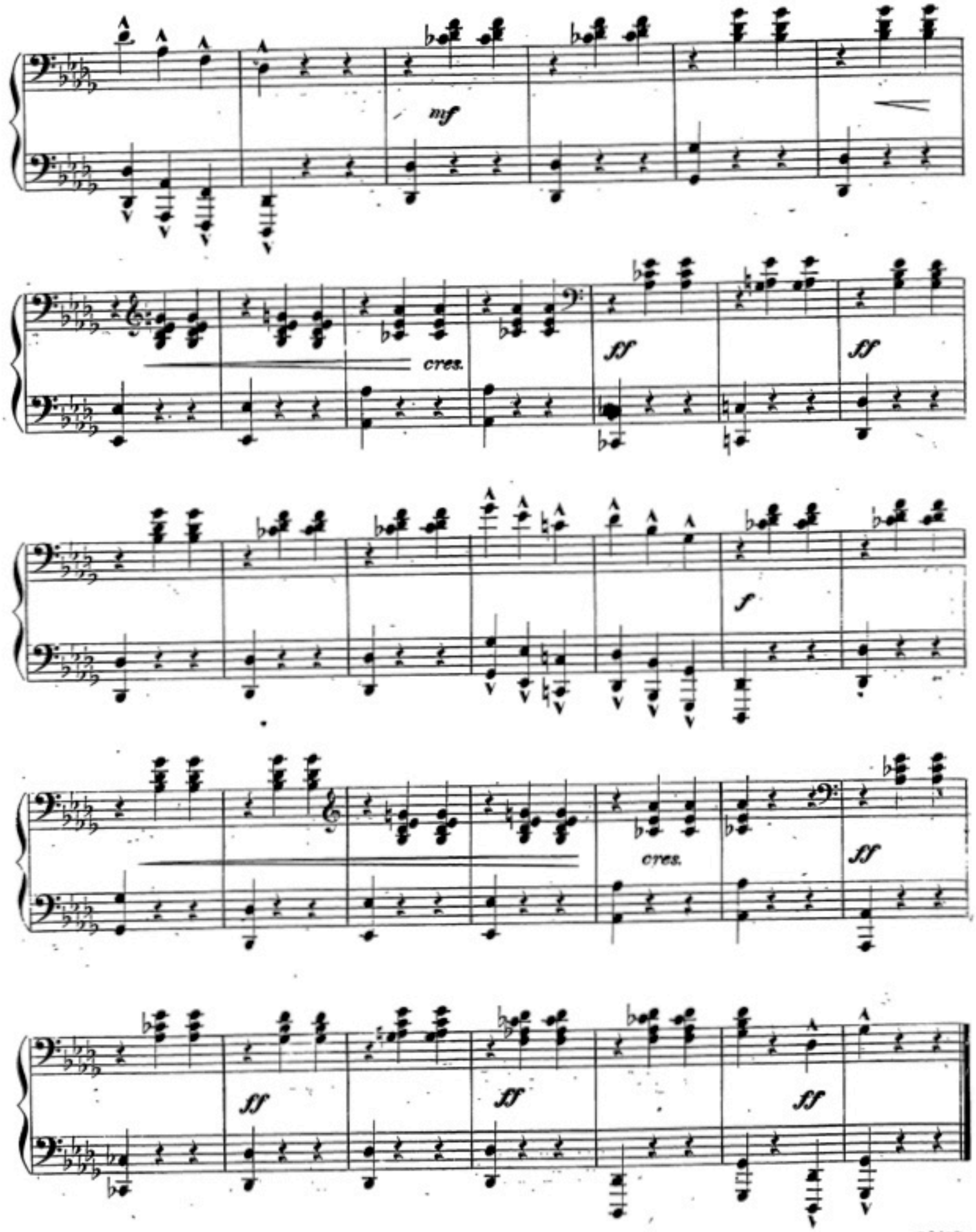

Valse.
mf grazioso
f
ff
mf
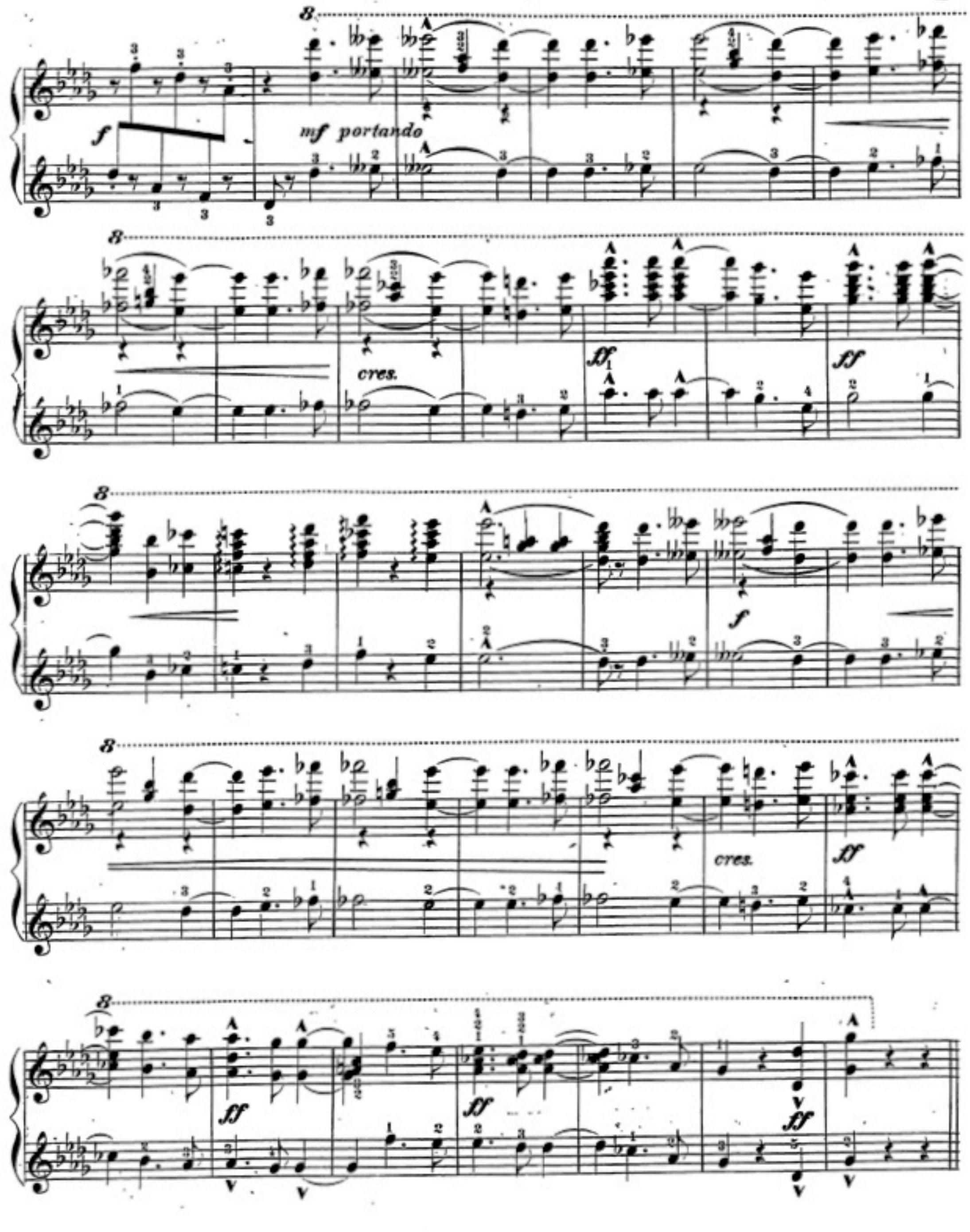

ff
mf
f
8va basso
sf
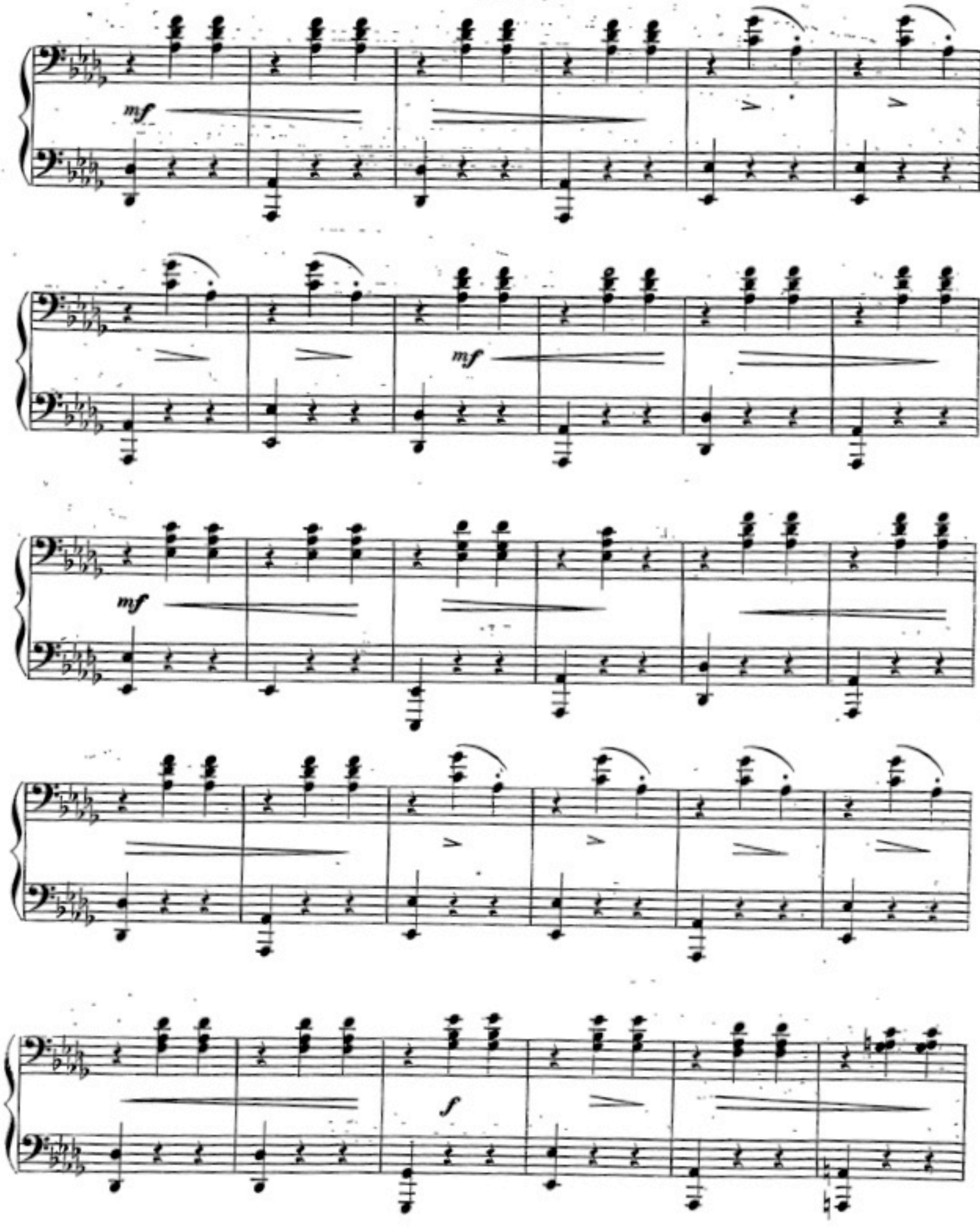

ff
mf
f


mf
mf
mf
f
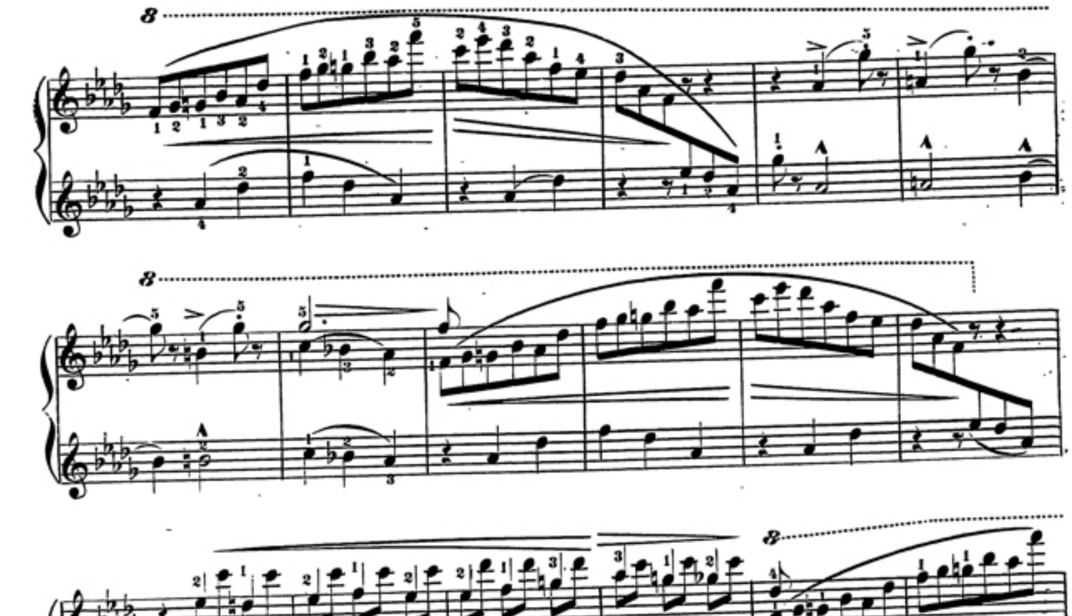

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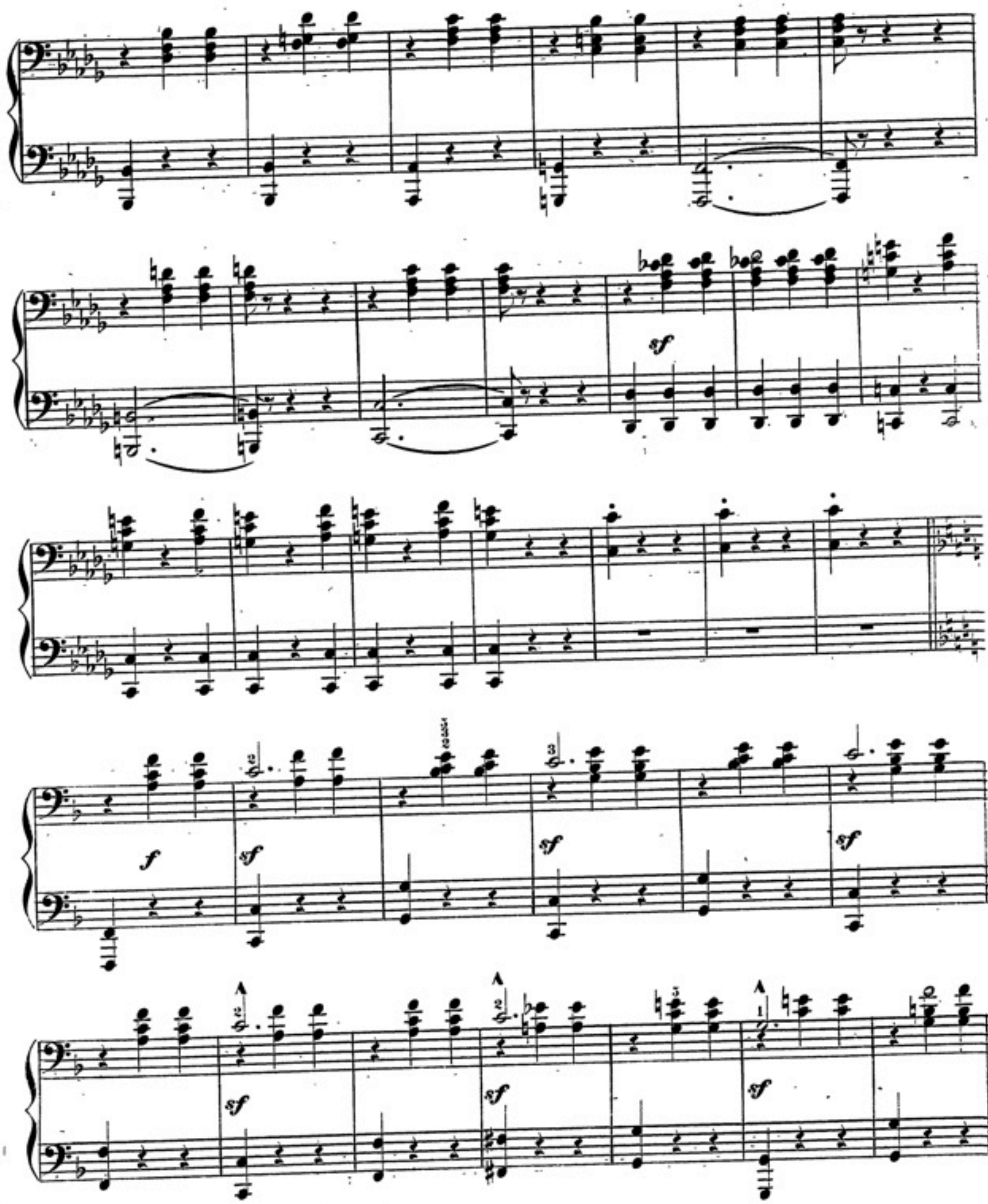

mf
cres.
ff
f
cres.
ff
ff
ff
ff
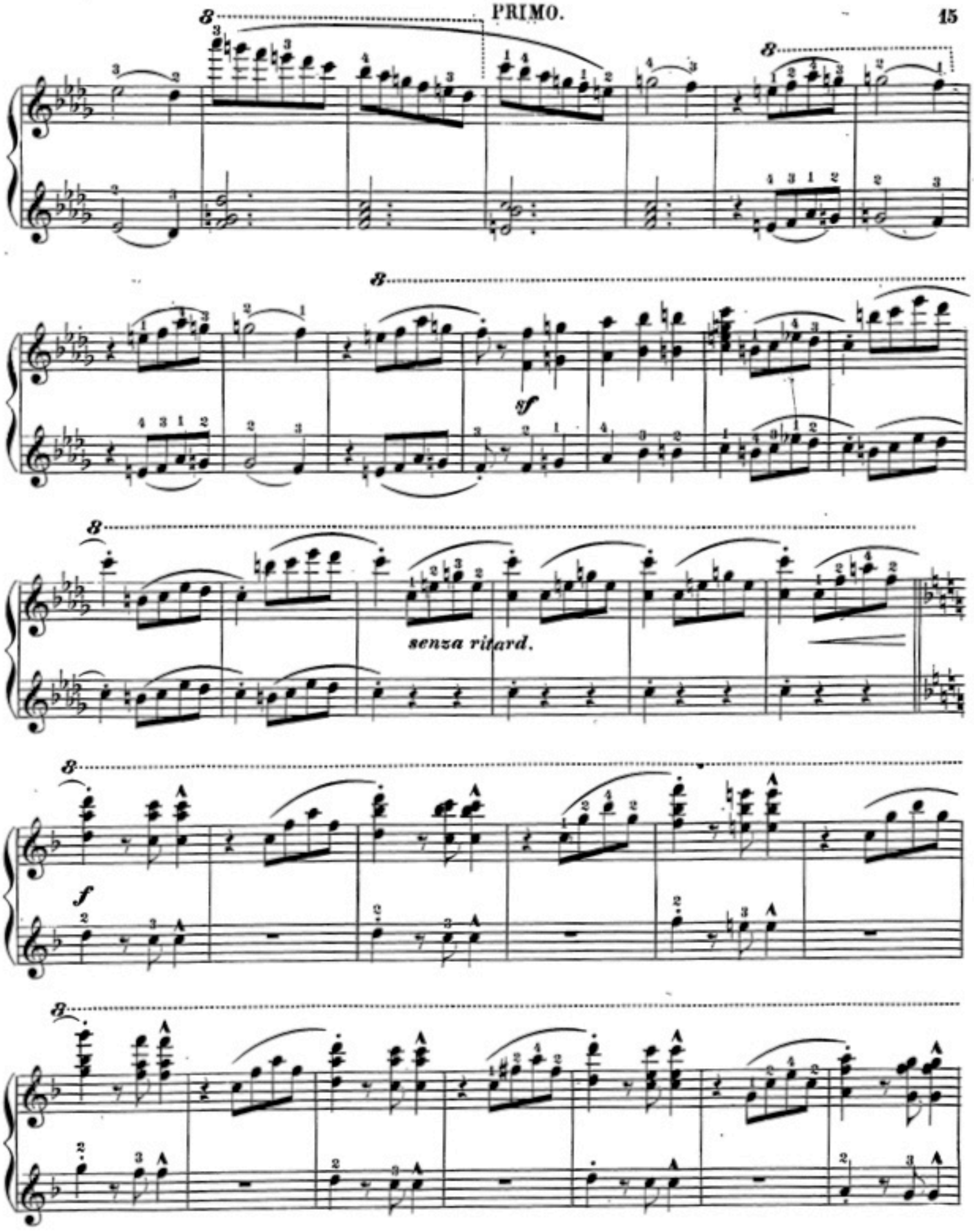

mf portando
cres.
cres.
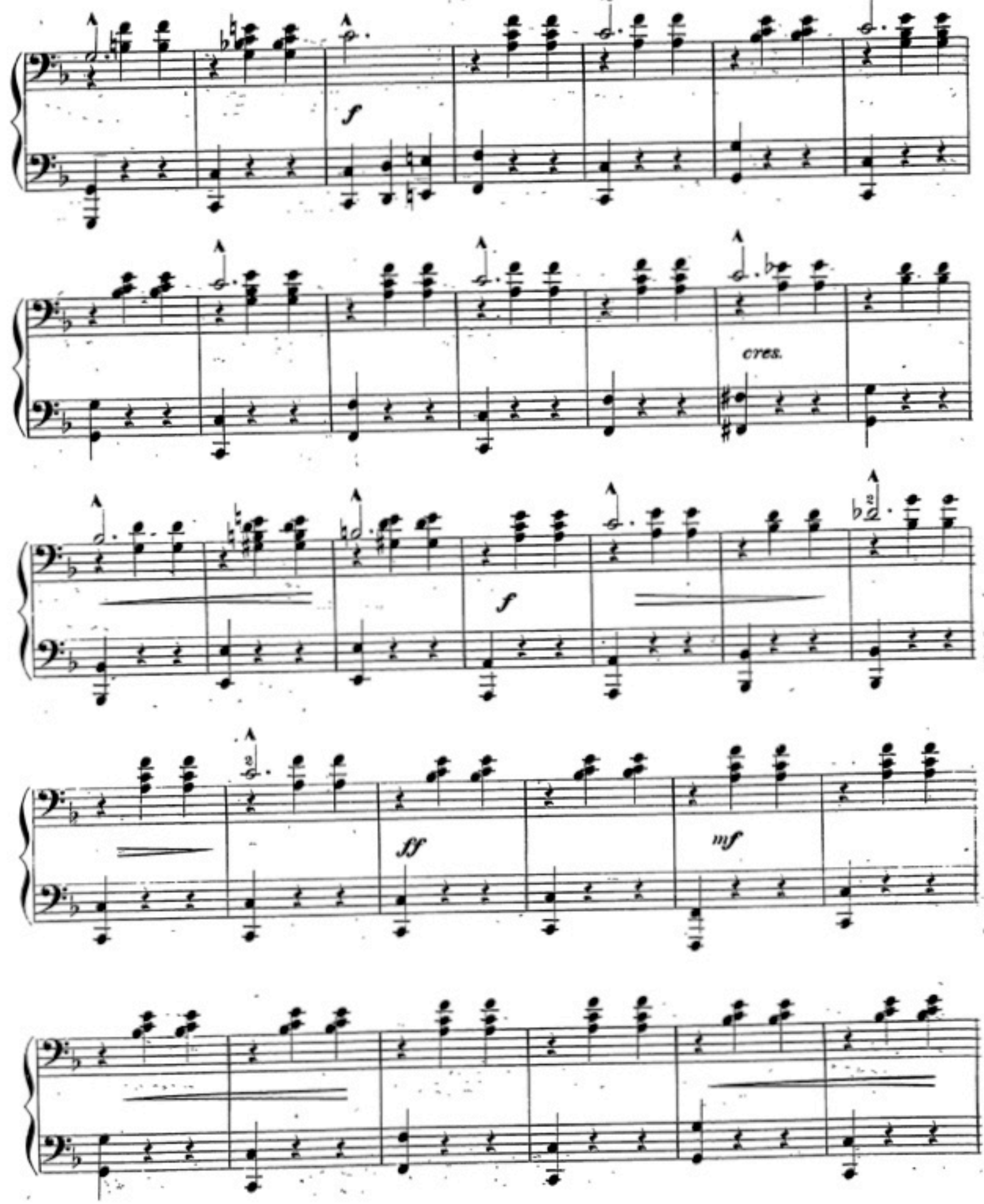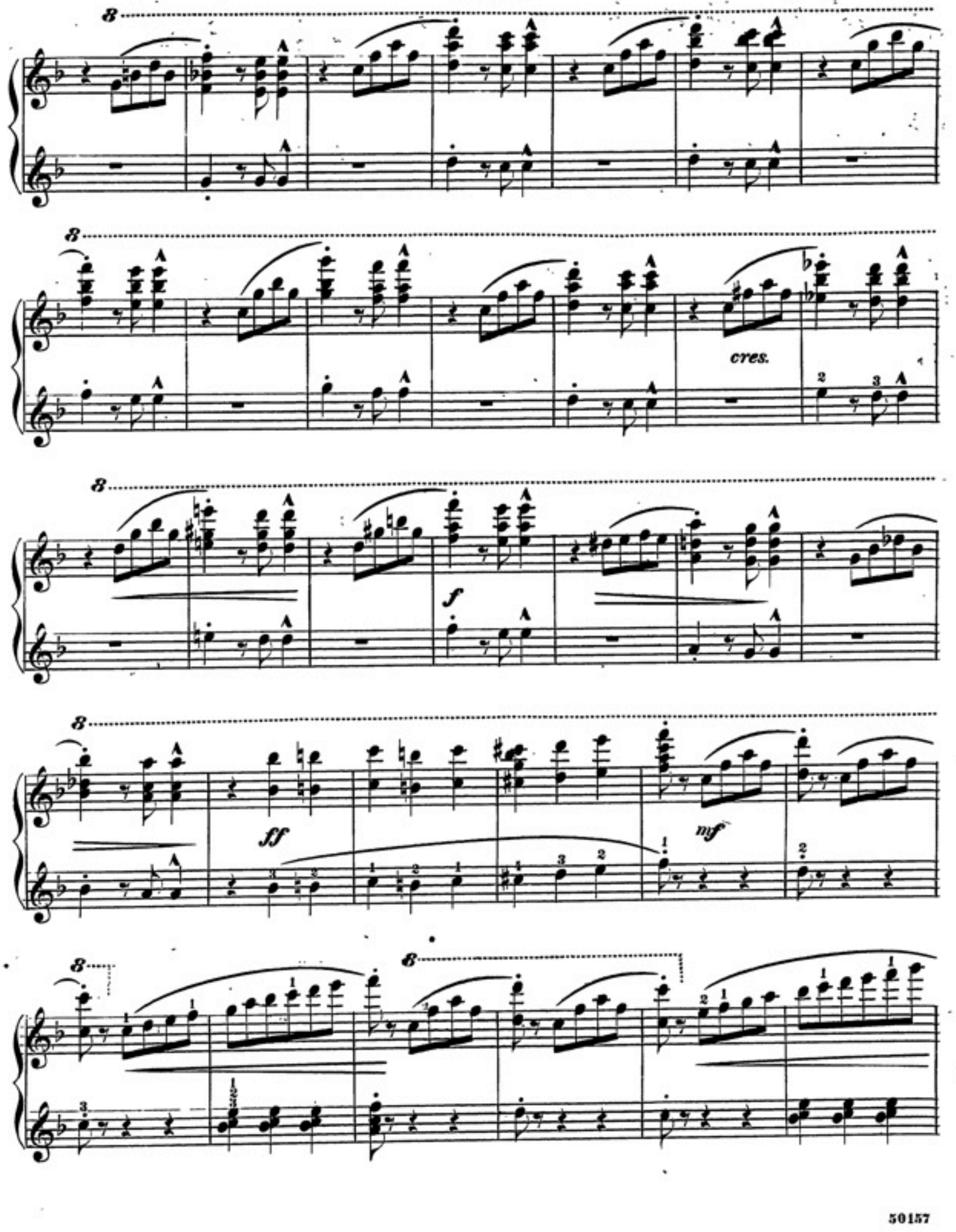


G
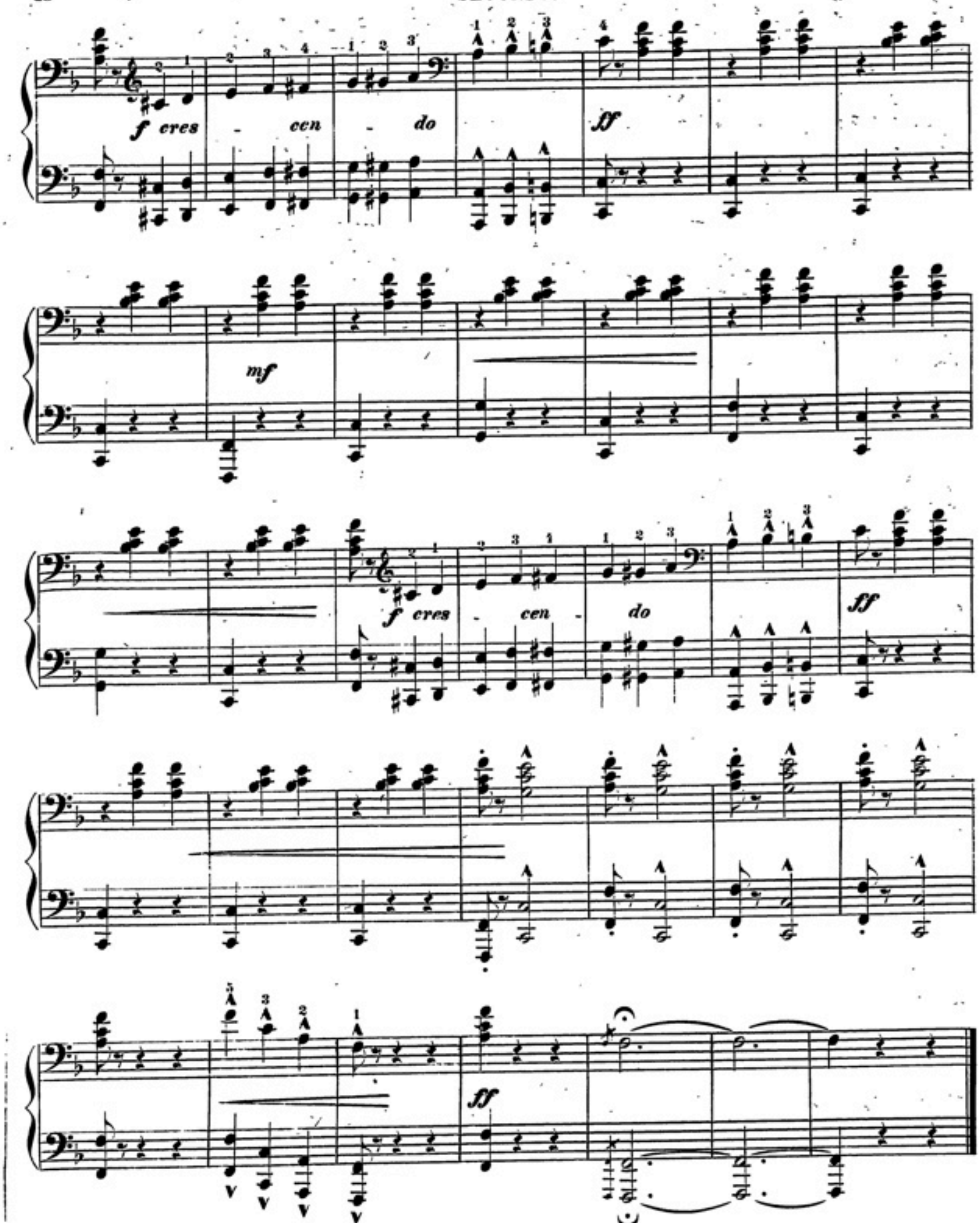

mf
f
f
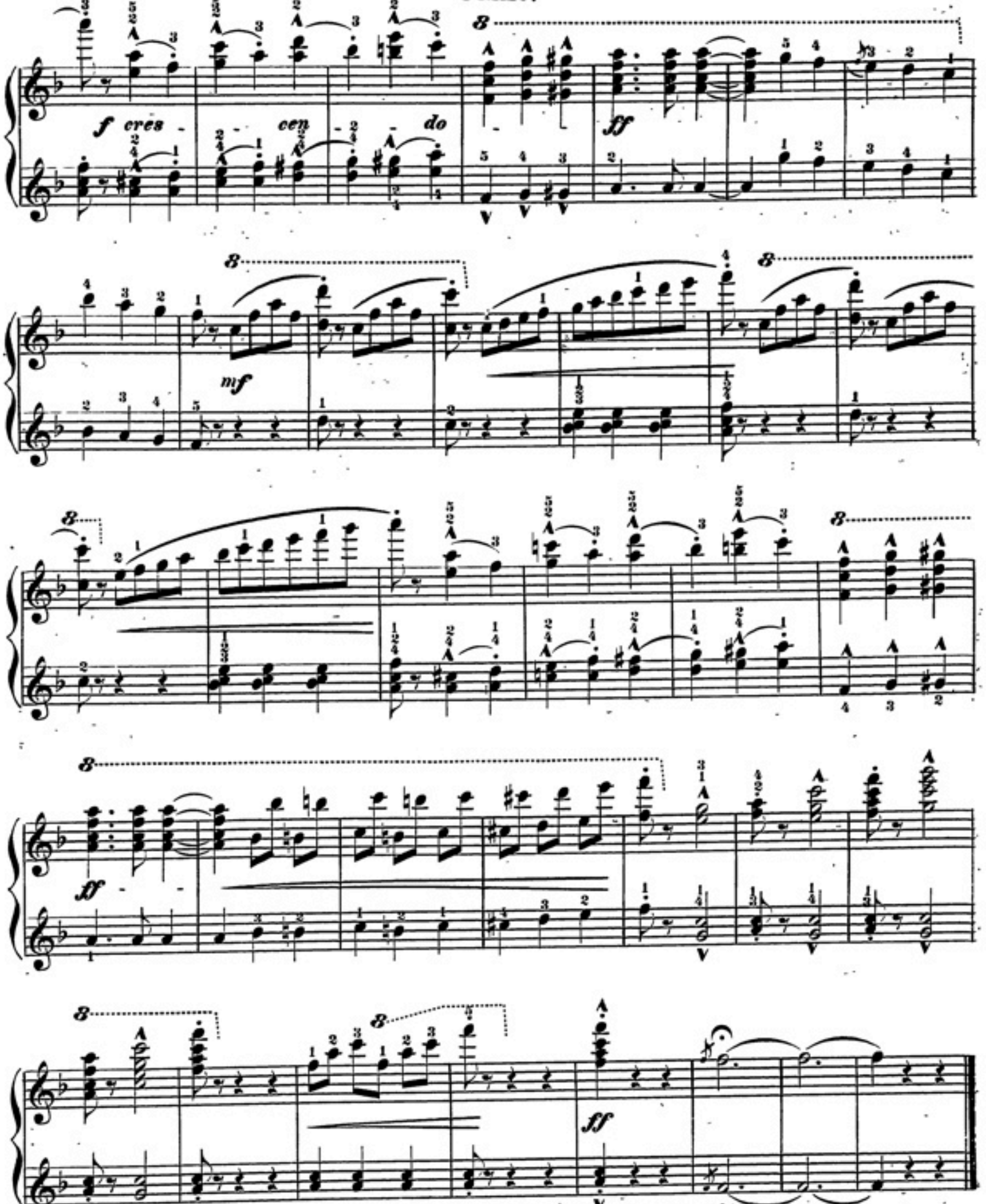

sf
f
sf
sf
sf
sf
sf
sf


senza ritard.


f
cres.
f
ff
mf


cres.


f cres - cen - do
ff
mf
f cres - cen - do
ff
ff


f cres - cen - do
ff
mf
ff
ff

DITSON & COMPANY'S

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Attention is respectfully called to the superior quality of this music, which is all of American composition or arrangement, and a benefit, more or less, to American musicians. The price is moderate; it is all well fitted to refined tastes, and arranged with careful reference to the voice of the singer, and the fingers of the average player. It is also carefully and faithfully described, so that people who order music by mail from the list, shall not be disappointed

Vocal.

The Wild Flower of the Vale. F. 3. d to a. *Haydn Mellor.* 35

"By the silvery river
In the joyous month of May,
Beneath the spreading branches
A merry maiden lay."

This is truly a sweet wild-flower of a song, and one can hardly help being quite attached to it.

Song from Lakmé. The flowers are more fair; but why? E. 5. E to a. *Delibes.* 40

Song from Lakmé. Some Grief your looks betray. Ab. 5. E bass staff to f. *Delibes.* 35

Song from Lakmé. 'Neath the starry canopy. C minor. 5. G to g. *Delibes.* 35

Song from Lakme. Where goes the maiden straying? B minor and E. 7. E to d. *Delibes.* 50

Lakmé is an East Indian opera, and the lady, Lakmé, is the daughter of a Hindoo priest. Her beauty attracts from his duty, for awhile, a young officer of the English army. True love for his English lady-love, and true honor triumphs.

Tarry with me, O my Saviour. Solo, duet and chorus. Ab. 3. c to F. *E. McLaughlin.* 35

"Deeper, deeper grew the shadows,
Paler how the glowing west."

The ever beautiful thoughts, wrought into so many hymns. The music is admirable.

There's no Wife like my Wife. D. 4. c to g. *Edwin B. Moore.* 30

"And one in all her splendor,
With whispers that are tender."

So say we all of us! A fine song, and we bespeak a sale of 50,000 copies of it!

The Clouds will never roll away. F. 3. b to E. *Richard Stahl.* 30

"The maiden, parted from her love,
In grief bewails her cruel fate."

Sing, Sweet Bird. (Concert songs for piano and other instruments.) For voice, flute and piano. C. 4. c to a. By *W. Ganz.* 60

"Sing sweet bird, and chase my sorrow,
Let me listen to thy strain."

This should be a great success in a concert, as the voice and piano "warble" most beautifully, and the addition of the flute seems to bring us in the neighborhood of a whole grove of nightingales.

Te Deum Laudamus. C. 4. c to a. By *William C. Deland.* 75

This arrangement favors, especially, Chorus Choirs, but of course is as good for quartets.

Two Responsive Services for Pastor and Choir. By *Edward P. Mason.*

No. 1. For Christmas. F. 3. c to F. 35
No. 2. Easter. F. 3. c to F. 35

These are simple and most appropriate services, including well chosen Scripture passages

Pomegranate Blossom. Words by Saxe Holm. F. 3. F to g. By *S. A. Emery.* 35

Pomegranate blossom!
Heart of fire!
I dare to be thy death!

A little poem of remarkable beauty, which, with the fine music, should at once secure popularity.

Under the Old Apple Tree. Comic. G. 3. d to E. By *Sarah Cohn.* 30

"Oh, she's one of the prettiest girls
With the daintiest golden curls."

This is a lady's idea of a comic song. It is not near as funny as it is pretty, and it is so much that way, that we could wish this delicate wit was catching.

O that we two were Maying. Duet. Ab. 4. E to g. By *W. F. Sudds.* 35

O, that we two were dreaming
On the sward of some sheep-trimmed down,

The duet is for soprano and tenor, but of course can be sung by other voices. Very graceful and musical.

Where the wild Rose sweetly doth bloom. Waltz Song from "The Queen's Lace Handkerchief." Bb. 3. E to F. By *Launce Knight.* 30

"If to my grief thou cold remain
Thy heart must be of stone."

Strauss-like arrangement from the new Strauss opera.

Regrets. (Souvenir of Italy.) No. 2. G. 2. B to C. By *V. Cirillo.* 30

"Sweet days of my childhood,
Golden hours of pleasure."
"Giorni felici
Del' etá novella."

It is a strange thing to mark an Italian song (2) but it is all on two letters and very easy. With the accompaniment, however, there is plenty of variety.

Why? (Perchè?) (Souvenir of Italy.) No. 3. Eb. 3. d to F. By *V. Cirillo.* 40

"Ah, why dost thou, my darling,
Still linger far from me?"
"Perche, dolce amor mia."

A true Italian song with good translation.

Remembrance. (Souvenir of Italy.) No. 1. G minor. 4. d to F. By *V. Cirillo.* 40

"If thou could'st only listen, dear,
To hear my heart's deep sighing."
"So tu potessi porgerie."

For mezzo-soprano or baritone voice, and has a smooth going and effective minor-solfeggio sort of melody.

Instrumental.

The Beggar Student. Comic Opera Potpourri. 4. *Millöcker.* arr. by *Le Baron.* 75

A beggar student is not our American style; but it may be a Spanish one, for instance; and we will beg a student who has a piano to give this mendicant potpourri a thumping. It certainly puts on airs—in quantity

Assembling March. F. 3. By *Charles Weis.* 50

Mr. Weis is accustomed to compose pieces of a higher calibre than marches, and accordingly he is just the one (and he has done it,) to put a higher and better quality than usual into this March composition.

The Daisy. Polka Caprice. F. 3. By *W. F. Sudds.* 50

This good piece as well as other new ones by the same hand should be carefully played over. One is quite sure to like it.

Menuet de Bergame. G. 3. *Aug. Durand,* prepared by *Leon Keach.* 50

Here is a very charming Menuet that holds your attention, and talks charmingly to you from beginning to end.

Menuetto. (Stray Leaves, No. 3.) Bb. 4. *F. Brandeis.* 35

A minuet is supposed to be a quiet, uneventful dance. The player who begins this piece, however, with the idea he is to sail calmly through it, soon finds himself in a rough sea, jagged and black with flats. Passing these, there is smooth sailing to pleasant music.

Ringstetten March. E. 3. By *M. D. S.* 40

A most vivacious march.

Waltz, from the Beggar Student. Bb. 3. *Millöcker,* arr. by *Le Baron.* 35

You would not need to Beg-a-student to dance this very pretty Waltz. It will do its own coaxing.

Potpouri from "Princess of the Canaries." Comic Opera by *Lecocq.* 3. *Le Baron.* 75

Here are 27 airs, certainly almost all one princess could "put on," and the combination is very neat and playable.

Alpine Horn. Eb. 3. By *J. W. Turner.* 40

Mr. Turner has a decided genius for making or arranging easy music in the most graceful and natural way, for the player. Quite a celebrated air.

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is denoted by a capital letter, as C, Bb, etc. A large Roman letter marks the lowest and the highest note if on the staff, small Roman letters if below or above the staff. Thus: "C. 5. c to E," means "Key of C, Fifth degree, lowest letter c on the added line below, highest letter E on the 4th space."

OLIVER DITSON & COMPANY, BOSTON.

C. H. DITSON & CO. 867 Broadway, New York.

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